

WNYE
The Board of Education FM Station
City of New York

COURSES OF STUDY
in
RADIO BROADCASTING
for
HIGH SCHOOL STUDENTS

Under the auspices of
The Board of Education of the City of New York

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The All-City Workshop Course of Study
in
RADIO PRODUCTION

GENERAL AIMS:

1. To develop personality and character through the acquisition of poise, assurance, and cooperation in group activity; concentrated effort under stress of time requirements; confidence in the face of the conditions of actual broadcast.
2. To develop an appreciation of fine radio work and an improvement in taste and standards through the practice of the art of broadcasting.
3. To equip the talented few with a basis of preparation for entering the profession of radio broadcasting as director, producer, actor, sound effects man, etc.

TEXT: Earle McGill, Radio Directing

UNITS:

- I. BACKGROUND OF BROADCASTING
 - A. Historical Development of Wireless Communication
 - B. A comparison of modern national systems of broadcasting.
 - C. The American "Commercial Station", its licensing and control.(FCC)
 - D. Networks and local stations, their relations and operation.
 - E. Transmission and Reception of a Radio Program
- II. BACKGROUND OF PRODUCTION FOR RADIO
 - A. Types of Broadcasting studios; microphones and microphone set-ups.
 - B. Organization and Personnel of a modern radio station.
 - C. Steps in Radio Production (on the advanced level)
 - D. Review of Radio Terminology and Hand Signals (on the advanced level).

III. PRESENT-DAY PRACTICES IN RADIO PRODUCTION

- A. A general over-view of the problems of airing transcription, recordings, "live" shows
- B. "Live" Show Production - Non-dramatic
 - 1. Musical programs
 - 2. Novelty programs (quiz, spelling bee, etc.)
 - 3. Interviews, forums, panels, and debates
 - 4. Talks
 - 5. News Programs...bulletins and commentary
- C. "Live" Show Production - Dramatic
 - 1. Establishing criteria for judging production and direction
 - 2. The Dramatic Sketch - 6 types
 - 3. Sound Effects - 3 types
 - 4. Dramatic music - Types, sources, clearance
 - 5. Timing - cutting, padding, cushions, stretching
 - 6. Summary - Airing and Transcribing "Live" shows

IV. APPLICATION AND PRACTICE OF PRODUCTION ROUTINES

- A. Review (on the advanced level) of the progress of a show from idea to transcription
- B. "Local Station" organization within the class
- C. Selecting, timing, cutting scripts from the All-City Workshop in Radio Script Writing.
- D. Preparing the script; casting; setting up sound and music
- E. "Dead Mike" Rehearsal
- F. Rehearsal on channel; rough timing
- G. Correction and revision on basis of rough timing
- H. Airing the show
- I. Analysis of the played-back transcription

N.B.: Unit IV is to be going on simultaneously with several groups, each working on a different script, or with one script after another as long as the time and term permit.

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All-City Workshop Course of Study
in
ADVANCED RADIO SPEECH

NOTE: This course will be taught as a companion course to that in Advanced Radio Production.

GENERAL AIMS:

1. To investigate professional radio standards of voice, articulation, and pronunciation and to aid the students to make the nearest possible approach to those standards.
2. To give special assistance to those whose achievements qualify them as potential actors and/or announcers.
3. To provide opportunities for analysis, experiment, and application in all types of radio speech activities.

UNITS:

1. Voice (for radio)
 - A. Rapid review of physiology of the voice.
 - B. Analysis and experimentation - characteristics of the voice which must be under flexible control for radio work.
 1. Volume
 2. Pitch
 3. Quality
 - C. Use of recordings, transcriptions, and broadcasts for recognition of proficiency in use of the voice in radio.
 - D. Application through reading all types of radio continuity with special emphasis on dramatic scripts.

II. Diction (for radio)

- A. Review of the correct production of sounds which create microphone problems (s, z, r, sts, final t and d, etc.)
- B. Setting up of standards in radio diction.
 1. Clarity, precision, incisiveness, fluency.
 2. Problems of pronunciation, with emphasis on use of the most modern, authoritative sources for reference.
 3. Combining articulation and pronunciation in the use of standard American speech (rather than Anglicized or stage diction)
- C. Analysis of dialects commonly used in radio characterizations and special assistance for those whose work in programs originating at WNYE requires the use of dialect.

III. Techniques of Delivering Radio Continuity

- A. Standard microphone position and variations for desired effects.
- B. Analysis and application of phrasing, emphasis, and use of pauses.
- C. Extensive experimentation in control and variation of rate of speaking as vital factor in effective radio interpretation.

IV. Fields for application of work in Radio Speech

- A. Announcing and other station "straight-work"
- B. Conducting or participating in forums, discussions, interviews, etc.
- C. Ad-libbing
- D. Creation of a vital and effective characterization in a dramatic script.

EVALUATION - The course in Radio Speech and the course in Radio Production will offer joint opportunities for application of all techniques through the presentation of programs broadcast over Stations WNYE and WNYC.

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All-City Workshop Course of Study
in
ADVANCED RADIO WRITING

GENERAL AIMS:

1. To present to the student a stimulus for original creative writing.
2. To develop in the student a keener criticism and appreciation of programs he hears on the air.
3. To discover and develop a talent for writing which may be of vocational use in later life.

TEXT: Max Wylie, Radio Writing

UNITS:

1. The problems of radio broadcasting
 - A. Radio as an art form
 - B. Discussion of methods of presentation of radio programs
 1. Non-dramatic
 - a. Musical programs (symphonic, semi-classical, popular)
 - b. Novelty programs (quiz programs, spelling bees, etc.)
 - c. Interviews, forums, panels, and debates
 - d. Talks
 - e. News programs (straight, commentaries, dramatizations, documentary)
 - f. Sports programs
 2. Dramatic
 - a. Unit drama
 - b. Serial
 - c. Episodical serial
 - d. Biographical drama
 - e. Adaptations
 - f. Dramatized narrations

II. Newscasting

- A. Analysis of news programs
 1. Types of news programs
 2. Gathering the news
 3. Selecting the news
 4. Organization of news for broadcast
 5. Straight news broadcasting
 6. Editorializing the news

- B. Study of representative newscasts
- C. Writing the newscast
 - 1. Radio press releases
 - 2. Commentaries
 - 3. Newscasts for special audiences

III. Non-dramatic writing

- A. Study of representative scripts
 - 1. Musical program
 - 2. Sports program
 - 3. Interviews
 - 4. Special events program
- B. Writing the non-dramatic script

IV. Problems of the dramatic script

- A. Review of fundamental problems of dramatic writing
- B. Advanced problems of dramatic writing
 - 1. Plot construction of the original script
 - 2. Pacing
 - 3. Building the subsidiary character
 - 4. Setting the scene
 - 5. Dramatic narration

V. Writing the dramatic script

- A. News dramatizations
- B. The biographical drama
 - 1. Problems of radio script research
- C. The original script

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All-City Workshop Course of Study
in
ELEMENTARY RADIO SPEECH AND PRODUCTION

GENERAL AIMS:

1. To encourage improvement in voice and speech through introduction to and participation in radio speech activities.
2. To develop an appreciation of "good Radio" by establishing standards for judging radio as an art form.
3. To introduce the fundamental technics of radio broadcasting.

TEXT: James Boyd, The Free Company Presents

UNITS:

- I. Background Material
 - A. Importance of radio as an influence in our lives
 - B. The historical development of radio broadcasting
 - C. Organization of the radio industry in the United States
 1. Local Stations
 2. Networks
- II. Radio Voice, Speech, and Delivery
 - A. Voice
 1. Control of pitch, volume and quality
 2. Analysis of most desirable radio voice for general purposes
 3. Evaluation of voice as an essential factor in creating a dramatic character
 - B. Speech
 1. Articulation
 - a. Examination of common pitfalls of beginners in radio speech
 - b. Development of standard radio enunciation
 2. Pronunciation

Preparation of a cumulative list of words commonly used but frequently mispronounced
 - C. Microphone Delivery
 1. Position before the microphone
 2. Analysis and application of reading technics
 - a. Phrasing and pausing
 - b. Emphasis
 - c. Inflection
 - d. Problem of pacing
 - e. Problem of "read-i-ness"

A. Practice in various radio speech activities:
announcements, talks, interviews, discussions, news
comments, creation of character in a dramatic script,
etc. (Material to be drawn from any available source)

III. Radio Production

- A. Simple production terminology
- B. Hand Signals
- C. Types of programs
 - 1. Live programs, records, transcriptions
 - 2. Classification according to content
- D. Uses of Music
- E. Sound effects
- F. Steps in radio production, with emphasis on
dramatic shows
- G. Tests of quality of radio productions
- H. Application through simple class productions of
various types of programs, with emphasis on the
production of the dramatic show

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The All-City Workshop Course of Study
 in
ELEMENTARY RADIO WRITING

GENERAL AIMS:

1. To present to the student the fundamental principles of a new and increasingly important form of written expression
2. To increase appreciation for standard literary forms through adapting them for radio
3. To develop in the student a keener criticism and appreciation of programs he hears on the air

UNITS:

- I. Basic concepts for the radio writer
 - A. Limitations imposed by the medium
 - B. Format of a script
 - C. Technical writing terminology
 - D. Length and Time division
 - E. Radio vocabulary
 - F. Radio sentence structure
- II. Announcements
 - A. Types of Announcements
 1. Straight
 2. Dramatized
 3. Continuity Commercial
 4. Narrative or program announcement
 5. Transitional announcements
 6. Closing announcements
 - B. Qualities of a good announcement
 - C. Writing of announcements
 1. Public Service Announcements
 2. Commercials
 - a. Straight
 - b. Dramatized
 - c. Continuity Commercial
- III. Radio Talks
 - A. Analysis of the radio talk
 1. Introducing the talk
 2. Adapting the talk to the audience
 3. Organization of material
 4. The importance of repetition and summary
 - B. Study of selected examples of radio talks
 - C. Writing the radio talk
 1. Educational
 2. Scientific
 3. Political

IV. Fundamental problems of the dramatic radio script

A. Study of techniques

1. Plot construction
2. Theme
3. Characterization
4. Dialogue
5. Narrations
6. Transitions
7. Use of sound and music

B. Analytical study of available scripts

V. Application of IV through the writing of adaptions

A. Limitations on and privileges of the adapter

B. Study of standard literary forms

1. The one-act play
2. Short Stories
3. The novel

C. Writing the adaptation

1. The one-act play
2. The short story
3. The novel (optional)

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RADIO APPRECIATION

General Aims:

1. To develop the student's ability to listen with discrimination.
2. To develop the student's ability to evaluate and appreciate radio programs, scripts, speech, and advertising
3. To help the student to use the radio as a profitable as well as an enjoyable means of occupying leisure time

TEXT: Max Wylie, Best Broadcasts of 1940-41

UNITS:

1. Introduction to the course, the studio, and the terminology of radio
- II. Setting up of good listening standards
 - A. At home
 - B. In a group
- III. Evaluation of radio programs
 - A. Survey of the favorite programs of the class
 - B. Classification of these programs as to type
 - C. Setting up of standards for the evaluation of programs of each type
 - D. Group analysis and criticism of these programs
 - E. Planning and compilation of a pamphlet containing the findings of the groups and their recommendation of the best programs for high school students
 - F. Writing of letters to broadcasting companies, asking for tickets to broadcasts
- IV. Investigation of programs not listed as favorites, to broaden interests
 - A. Appraisal of these programs
 - B. Writing of reports on these programs for the radio studio
 - C. Writing of letters to friends in other cities, asking for suggestions and information about good programs
- V. Radio Speech
 - A. Critical study of the speech of radio announcers
 - B. Class discussion of their articulation, pronunciation, mental appeal, emotional appeal
 - C. Application of the work in this unit to speech practice

VI. Radio advertising

Page 12

- A. Standards set for good and bad commercials
- B. Practice in presenting commercials
- C. Writing of fan and pen letters

VII. Radio approach to literature

- A. Analysis of books with the purpose of selecting sections adaptable to radio
- B. Forums
- C. Round table discussions
- D. Quiz programs
- E. Dramatization of parts of books

Note: Throughout the course there will be as frequent visits to the studio as possible. There will also be reports on books on radio and related subjects. Books recommended for outside reading will be collections of radio scripts, short stories, and one-act plays.

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